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TRADITION AS THE IDENTITY OF THE LIVING OF THE TURKISH WOMAN

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ABSTRACT

In this article we are referring to a part of the work of Turkish writer Mustafa Karahasan. The subject of our research will be the analysis of female characters in the two works Karahasan, the girl Fatime of the eponymous story "Fatime" from the collection of short stories "Vatashanka" and the character of Susanna from the small novel with the same title. In doing so, the analysis will be done by examining the position of the woman in the traditional Turkish and Macedonian family, as well as the attitude of the woman towards her position, ie not / reconciliation with her.

Key words: tradition, woman, family, Mustafa Karahasan.

TÜRK KADININ YAŞAM KİMLİĞİ GELENEĞİ

ÖZET

Bu yazıda Türk yazar Mustafa Karahasan'ın çalışmalarının bir kısmına değiniyoruz. Araştırmamızın konusu, iki eserde kadın karakterlerin analizi olan Karahasan, kızı "Vatan" adlı kısa öykü koleksiyonundan "Fatime" olarak adlandırılan ve "Vatashanka" adlı kısa öykü koleksiyonundan Fatime ile aynı adı taşıyan küçük romandan Susanna karakterinin kızı. Bunu yaparken, kadının geleneksel Türk ailesindeki konumunu ve kadının kendi pozisyonuna yönelik tutumunu, yani onunla uzlaşamamasını inceleyerek analiz yapılacaktır.

Anahtar kelimeler: gelenek, kadın, aile, Mustafa Karahasan.

1. INTRODUCTION

In this article we are referring to a part of the work of Turkish writer Mustafa Karahasan. The subject of our research will be the analysis of female characters in the two works Karahasan, the girl Fatime of the eponymous story "Fatime" from the collection of short stories "Vatashanka" and the character of Susanna from the small novel with the same title. In doing so, the analysis will be done by examining

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the position of the woman in the traditional Turkish family, as well as the attitude of the woman towards her position, ie not / reconciliation with her.

By "elements of tradition" we mean those entities that serve "to read", and without particular effort, the customs, the thinking and the manner of behavior, which, of course, again "traditionally" are, respectively, should be in accordance with that "Our" - "what will people say" (= public opinion). It is about insight into those, rooted in our "Balkan" mentality unwritten rules of the culture of living, and which tradition has retained the tradition in a narrower or wider social and national environment.² Karanikolova-Chochorovska, also quoting the Austrian sociologist Peter Dinkelbacher suggests a possible way of exploring the elements of the tradition: 1. interaction (Dinkelbacher names her as an ensemble) among all isolated entities, because they all together contribute to the integrity of the impression in terms of the mentality; 2. "The manner and content of the opinion", as a rational criterion, 3. "The manner and content of feelings", as a kind of psychological-emotional criterion, 4. The collective as a criterion determining the category of mentality, we accept as the third parameter for the analysis of the category mentality, 5. Time is an essential, constitutive element of the category mentality. It allows us to "assess" whether some, that is, someone's action, thinking or behavior can, assuming "to continue prolonged", be considered an integral part of the mentality, 6. Mentality is manifested in the actions, because "(...) each act expresses something about the mentality behind it; that mentality for us becomes available only through the interpretation of the traces that left that procedure (= historical sources)" (Dinkelbacher, 2009: 20). The procedures, in turn, to become a kind of indicator of the mentality inevitably need to be repeated and lasted through time.³

2. SIMILARITIES AND DIFFERENCES

Before moving on to analyzing the approach to female characters in the above-mentioned works, we must point out the similarities and differences that inspired us to analyze them in a single, joint study. First of all, both works in their title bear the name of the main heroines. The family from which come both heroines (Susanna and Fatime) is a traditional Turkish family of the period in which the main / dominant position has a father who even appears in the role of the tyrant / despot who plays the main role in deciding the future of his child.

In "Suzana", the heroine comes from a rich, property family, and the father Ahmet Agha appears in the role of a money lender who is shamelessly "scrubbing" the skin of his debtors and who appreciate people by how much they "weigh" property.

But what actually troubles Ahmet Agha and against which he strongly rebels, that is the breakthrough of the new, the burst of new tendencies for changes in society that inevitably come. The Uriet who performs, as a historical inevitability, brings with itself changes both socially and individually. These changes are more and more visible in their environment, among young people who begin to respect other, different values unthinkable for the older generations, such as Ahmet Agha. As a member of the older generation, he cannot be reconciled with the fact that appeared young people who send female children to school; young people who "uncover" women (remove the veil). One of those young people is the son of Ahmet Agha Enver, a teacher in the city, a man with modern insights that enrolls his sister Suzana, along with his fiancée Mara, in a course for teachers in the city. And not only that - Enver is married to a Christian woman, so Ahmet Agha could not be reconciled, so he drove his son away from home. Ahmet Agha himself is a man who wants to be respected by all his fellow citizens, who authoritatively impose their will in their speeches: „You all heard that Kemal efendija put brimmed

² Lusi Karanikolova-Chochorovska, *Za tradicijata i mentalitetot vo romanot "Zona Zamfirova"* od Stevan Sremac, *Godišen zbornik*, no.4, Faculty of philology, Goce Delchev University, Štip, p.93-103.

³ Lusi Karanikolova-Chochorovska, *Balkanskiot mentalitet I elementite na tradicijata*, Kultura, Skopje, 2013, p.203-211.

hat on his head ... Wear a brimmed hat to reveal women to touch upon the sanctity of religious practice - it is through every limit ... it does not endure“ (17); „... we have to keep him away from us ... that dog that became president of the poor people that boast with red headscarves ...“ (18); „...And do you see the scoundrel - he educates his female children at the schools in Christian schools“ (18). The attitude of Ahmet Aga for the education of female children, and in general the woman is very close to the medieval and is most illustratively shown in the following quote⁴: „Do Muslims know that girls can not learn to write, because writing nothing else can teach, but to write letters shameless ... and because Kemal is a sold soul his daughters will be raised without hijab as Gauri“ (18). The son of Kemal is the leader of the changes in the society and against him the most Akhmet aha will raise his voice: „Believe me, he is more dangerous for us than Muslims than all the people. And we sit with folded hands and rejoicing in the fact that they have both authority and everything that they do not recognize faith, family, or honor, which throw away everything that left us our grandfathers. mosques will be made into places for dance for male and female, one to each other... When you see, one day instead of praying in the mosque you will find yourself in a movie theater... (21)“. And as fate is usually known to involve fingers where it is least expected, in the further course of action it is revealed that his only daughter Suzana is in love with the young Turhan, the school manager, one of the reformers, with whom they are planning a common future. In doing so, Turhan is aware that there are still many things to change: „Yes, we have won, but there are still things to be overcome. For example, our woman - she is not free“ (40); „Turhan knew that one day they would have to openly fight against all misconceptions, the veils would have to be removed from the faces of women, but it will take a little patience“ (37).

Suzana herself is aware of this fact, and knowing numerous examples of neighborhoods around her where others decide on the female destiny, she is frightened. But what she knows for sure is that life with an unloved person and without love - is not life: „... man without emotions and without love can not live a man without emotions and without love can not even hate“ (25).

Since in the study we are talking about the traditional approach to the woman, it is necessary to talk about the elements of tradition that contribute to illumination of the characters and their predicates. Above all, here we can mention the description of the room of Ahmet Aga, in which he receives all guests or borrowers. It is a beautifully arranged room where the guest should arouse awe. In particular, Ahmet Aha's chamber is painted like this: „A nice Persian rug was put on the floor, and a large and decorated carbon lamp hung on the ceiling. The walls were colored in light blue color and stained with various coral strips. The two windows sprinkled through the room, looking toward the courtyard and one towards the street, which was always closed...“ (22). Interesting is the fact that the novel on several occasions will mention this "always" closed window, which only opens when the guest leaves, and its opening at the end of the novel is very symbolic. "Clutter" refers to a room where conversations are held that are not for everyone's ears, as well as the conclusion of deals.

Another element of the tradition that speaks in addition to the lyrical character of the work is the short love song that is encountered, and which Suzana hugs at the moment when she thinks about the desired Turhan: „Love is a fiery shirt./ And only the one who wears it can feel it.../“ (25). Here we should mention the meeting of the two lovers late at night next to the lonely fountain, when hiding in the dark so as not to be seen by the people, they are trying to conceal their feelings shyly, with a dose of little acting on anger. At that meeting, Susanna enters Turhan with her fear of her destiny, and here, Turhan will introduce us to the motive for escaping from the parental home, more precisely the motive of the "runaway": „If something is squeezing you, you are at my place. And if my people do not agree, we will find somewhere a room“ (40).

Valuable for mentioning are all those cultural protocols, that is, greeting expressions when welcoming guests, crunching, boasting the features of the boy / girl. The penetration of the new is also evident in

⁴ Suzana, Mustafa Karahasan, Knigoizdatelstvo, kocho Racin, Skopje, 1956, p.17.

the description of the relationships between young married couples and the perceptions of young people about the place of the woman and her role in the family, which is particularly evident in the dialogue between the two neighbors, the one is mother of Bayram Bey and the other is her neighbor. The indictment of the sons is apparent because of their "permissive" attitude towards their future wives, which is in fact a respect: „Every work in the house lies on me. Truly, you will say I have a bride, but what a fide. God, you know, she is so silky. And my son loves her very much. He takes care of her like another woman like her can not be found. But he is a fool, and the times are such that no one takes care of the mothers“; „My son still says that when he gets married, he will leave his bride to me and I will not play toys with her“ (30).

And after happens what Susanna fears most, being promised, that is, "sold" to Bajram Bey for 1,000 liras, which is another element of tradition, the critical point comes. Ahmet Agha himself feels uncomfortable after promising his daughter Suzana for Bajram Bey, especially knowing his past and character. He is uncertain to the "bridegroom" and the promise he gave to his dead wife, Susanna's mother, that he will marry Susanna for a handsome and respectable man, for she is their only happiness. In this way, she told him to make Susanna happy, but with her been promised for Bajram Bey, Ahmet Agha himself is well aware that he has trampled on the promise. Therefore, the news of Susan's engagement should be told by her stepmother - Fatima, otherwise a good and submissive woman. Avoiding himself to face the daughter and telling her the "beautiful" news, speaks in favor of the fact that he is ashamed of his actions: „Any resistance should be broken. Neither tears nor squeamishness should stifle me. Nothing. I will be deaf to everything, I do not want to hear a voice, I do not want to see anyone's eyes if he wants to try to beg me. The thing is that I have to be unshakable, because - either now, or never. Susana still needs to break tonight. And Enver, I have to break him, if he tries to do something or if he comes here. There is no politics in the family and what it will be like, but outside the house. Here I am a master“ (48). Really ominous and frightening sound these words Ahmet Agha talking to himself. Fatima also experienced herself a frivolous slave woman's fate, which is also evident from her words: „You know that he commands me, you see that I'm not going anywhere“ (49). Susanna's resistance is astounding: „I'm not selling goods ... And to get married I do not want Bajrami us dream did not want to see him. ... I spit on his wealth and all those who respect his wealth“ (51). Suzana is a girl who is not afraid to openly express her stance not only to the stepmother, but also clearly and loudly, without being afraid whether she will be heard from the neighbors, and from what "the world will say": „I am not concerned for the neighbors. Now it's not about the fate of the neighbors, but about me, they are marrying me, and I have to speak“ (51). That is why, at the arrival of old Melek, Susanna refuses to kiss her hand, and particularly strongly opposes her words about the recent engagement that her father made: „I am not what you think of - turnips without root, take her and throw her wherever you want“; „I have a brother and he did not give me. And I have myself and I have not given myself“ (53). Especially acutely Susanna is against the customs: „When the customs are not useful to a man, I do not except them“ (53). And how fatal is the resolution of the fate of young girls by the parents and the disrespect of their will when it comes to their lives, testifies to the example of Leila, the sister of Bajram Bey, who is spending the days in self-pouring, angry and angry at everyone around. The father's will, already deceased, who decided on who to marry her, has led her to remain unmarried, unrealized as a wife and mother, and above all, to shorten her ability to decide for herself and for her loved one: „I am so unhappy! Why am I living? It is all my father's fault. Good people loved me. What was it about Kemal? He was so was beautiful. Exactly as I imagined my husband would be. And my father, let him not rest in peace, he said that he was not for me. The clerk had no property. Cursed is the property, it took my youth“ (34).

Although she will be promised to another, Susanna sharply opposes her father to the end, and even after being beaten, she will fight for her happiness, for which she will be locked in the cellar for several days without food and water. But in her struggle she does not remain alone. Her brother Enver is coming soon from the city, and stands opposite his father in defense of Susanna, while the desired Turhan waits in front of the cellar. And this conflict ends in the only possible way. The father who

violently engaged his daughter to another, an elderly and morally fallen man, a member of his estate, an advocate of old understandings, and who did it solely to resist the breakthrough of new, advanced understandings, whose bearers were the daughter, and the son, and the loved one of the daughter-in-law, after the clash (physically!) with the son, he himself ends his life, because he realizes that the time of the old inevitably passed and inevitably must give way to new, more human and more advanced conceptions, generations. His downfall is finite, he learns that the would-be groom is thrown into jail from the holders of reforms in society, after which probably will come the seizure of property. Ahmet Agha knows that his end will come too soon, especially because in several places in the work he is guessing that he has a blurred past.

The novel ends with the picture of the departed train, taking, towards the city, towards the new life, Suzana and Enver, she to a course for teachers, and with hope in her: „And Enver together with her brought in a painful feeling, but encouraged by the thought of the beautiful tomorrow, which in them lived so confidently and encouraging“ (103).

The analysis of the elements of the tradition in this work points to the traditional attitude and approach to the place of the woman in the family and society, but at the same time it reflects the image of a young girl who does not reconcile with such relations and opposes them sharply, resolved to herself fighting for its happiness.

Her character is diametrically different from another character in the work of Mustafa Karahasan, the character of Fatime, from the short story "Fatime" from the collection of stories "Vatashanka"⁵. And the character of Fatime can be considered through the same elements of the tradition that were applied in the analysis of Susan's character. Namely, even here the author gives us a clear description of the family and the house from which Fatime comes: „Their house did not differ from most Turkish houses: one-storey, with high walls around, always as though it was in the shade, without enough sun (...) The gate was always closed and opened only after the one who inquired who is knocking and who requires. If a man was looking for Hussein-aga, Aisha and Fatima used to sent him to the shop, and if was a woman, Aisha would let her in“ (8). Such traditional patterns of behavior (hiding women of men) in Turkish culture are commonplace and accepted.

Fatime had a happy childhood, because after the death of her brother, all attention was turned to her. Her father was financially secure merchant and Fatime had anything she wished. But even she was very small, in their mutual conversations, because of her beauty, the parents say they plan to marry her in a prominent house: „As early as the tenth year, it was obvious that Fatime would develop into a beautiful girl ... Her father and mother were already making accounts with her beauty. It was foreseen in advance to marry someone from a rich house...“ (7).

Traditional patterns of behavior and understanding of the environment are seen since the birth of Fatime when her slavish position is realized: „Ever since her birth, Fatime was sentenced to prison life. As a tiny girl, her mother tugged and unhygienic clutched her diapers up to the third year ... from that she cried and her mother gave her reasons for crying in the evil eyes. He led her to Shepherd, who sewed her amulet and blue beads on her shoulder ... She was not even seven years old when she was sent to Ali-odza to learn difficult Arabic letters and words, although she did not understand a single word... And then, since her young mind could not understand and accept all that difficult science, she fell ill and in the tenth year she had to leave the school“ (8-9). And when in the eleventh year she is told that she will soon start wearing a scarf, she begins to feel sorry for childhood, and in her soul a rebellion is born. When her brother is soon born, the opinion of the environment is completely revealed - the collective for the female destiny: „Fatime sat like a petrified woman, she could not speak a word, something she drove into her throat, and she would cry out loud out of fear of something unknown that she must survive, for something she had to give up. Immediately did not realize that this thing is a

⁵ Fatime, in *Vatashanka*, Mustafa Karahasan, Kocho Racin, Skopje, 1951.

precious freedom ... From that day on, she was closed as a nightingale in a cage, in a black fabric cage that did not miss the sun's rays" (10). After staying at home, her housework is transferred to her feeble child back, because her mother is in a blessed state: „Her life has been reduced to a single-day daily work at home. and helped her mother in cleaning, cooking, arranging the rooms. At every sound of the children in the street, she forgot that she was already already "big" and ran to the gate.. But then it came to her mind that she should hide. She peeped through the holes in the gate and watched her friends and other children play. With a grieving face, battered with a scarf, gossiped with a colored feet, she looked like a child who wants to play an adult female housewife" (10-11). After the birth of the brother, through the words of neighborhood women, Fatime realizes that she does not have the same treatment as the male children in the family and is more and more lonely: „It is said: the man brings happiness to the house. From the man you will benefit, he will see you when you grow old... And the feminine children are guests, they will go away and there will be no more fide from them"; „These words steamed Fatime's heart and she sharply remembered her lesser value. She had to keep silent. In the presence of elderly women, she could not say something, let alone oppose this general opinion about female and male children... She was increasingly retreating, speaking less and less, expressing her wishes less and less" (12). Her mother, according to the rooted tradition not to talk with the female children about all the questions and dilemmas that they have in the process of growth, directs her to religion and religion: „It is a shame to talk about these things with your child. Not even her mother spoke to her. She led her to the odza's to read to her and expel from her the bad eyes" (12).

Although she has feelings for the brother of her best friend, Hassan, they both are aware that they must not run the tradition, that is, Hassan to marry before older brothers and sisters: „But how can he marry her? His two older brothers are not married, and his sister Nurie is not married yet. One has to wait for the order, as is custom in the Turks, a custom stronger than iron law" (15). Fatime also hides her love deep inside, imagining happy moments while singing a love song: "Alushin Kashlar": „She already imagined her home happiness with him" (13).

With the decline in the material power of the family of Fatime, the advent of new mouths to feed (female children who are perceived as a burden), Fatime (as in her example), once again (as in her example), will witness the indifference at the birth of the sister (female child!): „What will you do, God gives ... and women's children are from God ... Hussein-aga did not love this child, but he had to reconcile with fate" (13).

Of course, the main protagonist of getting married in such a traditional cultural mentality is matchmaking, the most commonly occupied by an old, rural woman, in this case - Kara-aba, which records the beauty of Fatima and the poverty in which the Hussein family falls in. Of course, that in all this she sees only her own interest: „Body like a fish, beautiful breasts, bride's walk, hair like silk, real khanuma. Oh, if they were not miserable, I would have found the hottest among the most ardent, I would find a son of a bey, which is said to be a gentleman ... And maybe I will find it this way ... And something will fall for me ... Happy is Kara-aba" (14). Because of the great poverty that prevails in their family, the only exit was the marriage of Fatima for the rich, but immoral Namuk: „She will be a good wife for the elder son Namuk, who squandered most of his father's property, wandered with various women and caught a disease from which he was barely cured, was a pat, a freckle and a sadist" (15). After Namuk turns out to be a bad man, a despot, a maniac, and a psychopath, and as a result of his torture, Fatime will end up in a madhouse, she is released shortly from the clamps. After recovery, he returns to the original home and heals a more beautiful life, but not for long, because from such a slavish fate of a woman can not be avoided. And, once again, she is married to a man who is something better than the previous one. There are no roses in life for her, but now there is something that gives hope. A daughter - Igbal and her existence is what gives strength to endure all the tortures and humiliations: „Her life flowed as the life of her mother, sole, full of boredom ... And then came the child. How much did Fatime want a daughter Igbal to be happy? She transferred all her uninvited love to her. Neither the slanders from her mother in law, nor

the shuffles of the man, and for this reason, the lack of nothing - did not even look hard on the happiness of her Igbal“ (20).

CONCLUSION

In this paper we look at the analysis of the role of tradition in the approach to female characters in two parts by Mustafa Karahasan. The works selected for analysis, the novel "Susanna" and the story "Fatime", aimed to provide an analysis of the two main female characters, through which it was to be shown (and proved!) what and how frightening the influence of that traditional approach in deciding on the female destiny. The approach to the two characters, that of Susanna and the one of Fatime, very explicitly showed us the significance of all those factors that are regarded as elements of tradition, the human destiny, including the female and the male, especially seeing the example of Fatime and her beloved Hassan, who can not stand that she is married to another, leaves the house, so he will never return again (she will be killed!). In this way, the inability to decide on their fate is fatal for both of them. Although on the decision about Fatime's marriage a strong influence has the social factor (poverty of the family), this factor is not present in the marriage of Susanna, but the desire of the father to maintain the tradition, both in the family and in the society. Wanting to prevent changes in society, he violently engages his daughter, and in order to maintain his position as a master in the house.

If we compare the characters of Susanna and Fatime, we will see that there is a huge difference, above all in the non-reconciliation with the destiny imposed on them by the tradition. Perhaps this difference stems from the fact that Susanna has a brother, Enver, a man who has departed from his father to be with the beloved (otherwise, a Christian), perhaps the fact that he is a man with advanced insights who wants his sister to be educated for the teacher, despite the efforts of his father, that the female children should not be educated, and the fact that Susanna is in love with a person who is also with advanced understanding, the carrier of the reforms in the society, must not be forgotten. In her struggle for women's rights and freedoms, Susanna was never alone, although she is completely alone at the moment of confrontation with her father and does not tolerate her at the cost of beating. However, Fatime was not subjected to physical torture in her father's home, but she caught up with her fate as if she were subjected to some kind of psychological torture, besides the verbal one, in which the opinion was that she had no right to anything. Fatima does not show almost any rebellion, either when her schooling is interrupted, nor when she is closed at home and when all the women's work will take it on her weakly child shoulder, neither when she gets her veil, and much less when she is married, which is exactly sold for 20,000 denars! No one will ask her for an opinion, nor is she trying to find a way out or to show some kind of rebellion.

Even at the very end, in the last sentence of the story, when Fatime is staring at the future happiness of her daughter, the author seems to suggest that Fatime, the girl, the woman, who has suffered everything without objection, has transformed into a different Fatima, which has some strength in itself, the power to change things for the sake of their child. And the changes should go from the individual ...

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